

The Hans Christian Andersen Awards 2018

CIÇA FITTIPALDI

Illustrator - Brazil



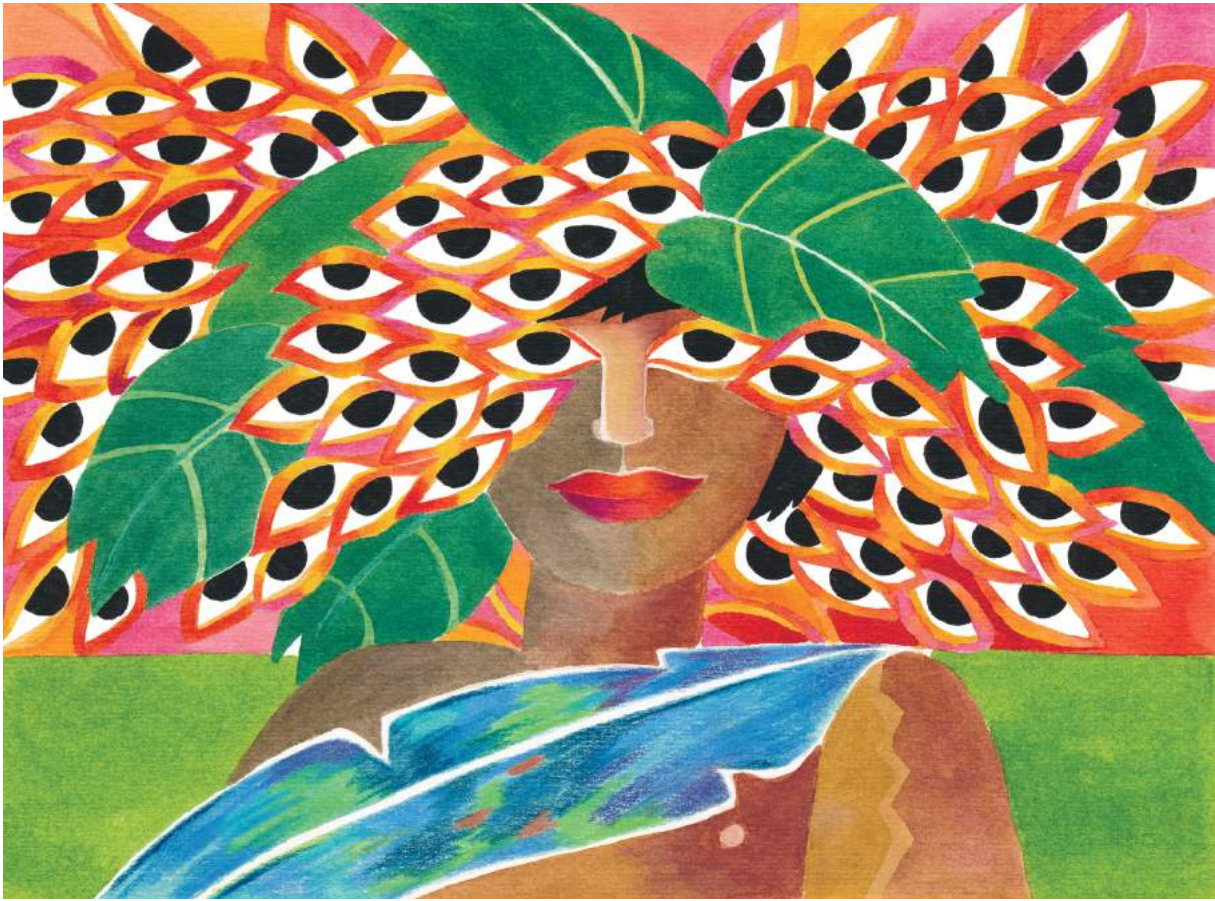


Fundação Nacional do Livro Infantil e Juvenil • Brazilian Section of IBBY
Presents

**The Hans Christian Andersen Awards 2018
Illustration**

**Brazilian nomination
CIÇA FITTIPALDI**





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Ciça Fittipaldi

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Biographical information on the candidate

Maria Cecília Fittipaldi Vessani – Ciza Fittipaldi – was born in São Paulo, in 1952. She studied classical ballet between 1958 and 1971, when she danced with the São Paulo Municipal Theatre Company (1966 to 1970). Then, at the University of Brasília, she worked with contemporary body expression in collaboration with Conrado Silva, researcher of electronic music, until 1975.

She started her studies in Architecture at the University of Brasília in 1972. There, she was motivated for drawings while working at the school graphic workshop. She majored in Fine Arts. in 1976, at the University of Brasília.

She accomplished her MA in Arts and Visual Culture (2005), at the National University of Goiás, researching the indigenous feather art and its presence and influence in contemporary Brazilian art from the 1980 till now a days.

Her professional career, as illustrator, started in 1973, working for the newspaper *Jornal de Brasília* and she was also a free-lancer for the São Paulo publishing market.

The first ten years of her career, have been marked by trips all over the inland of Brazil and by her interest in art and popular culture of the following Brazilian states: Mato Grosso, Rondônia, the hinterland of Bahia, Goiás and Amazônia. In 1975, she started to work with the Brazilian Indigenous theme, when she lived among the Nambiquara Indians. Since then, she has kept contact with professionals and entities working with this matter and with Brazilian indigenous communities.



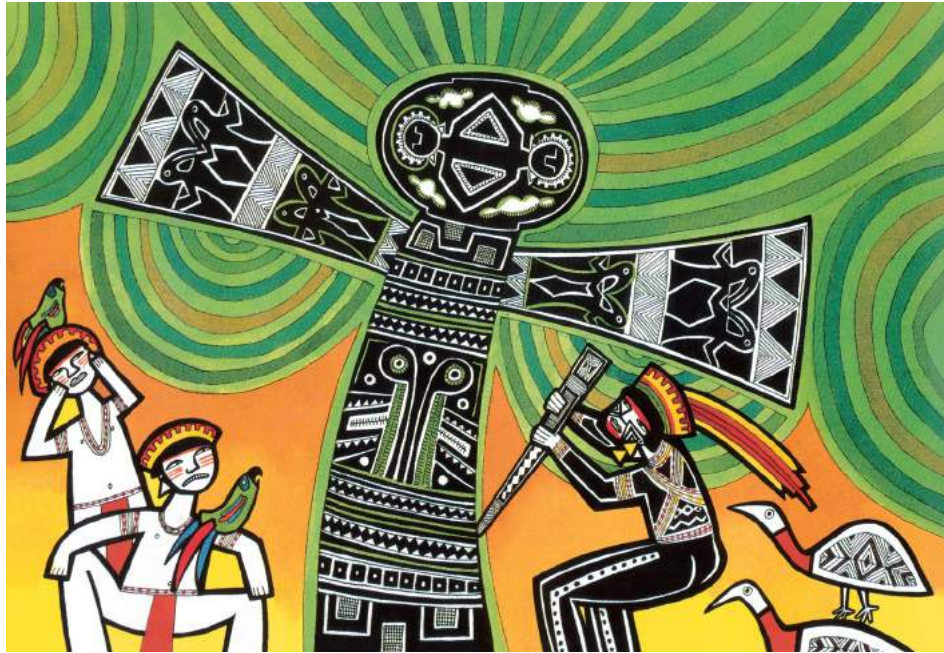
She has produced images for the Cultura TV in São Paulo (1984) and animation in video for the project Video in the Indian Establishment: “Visual Anthropophagy”, produced among the Enauene-Naue people, collaborating with Vincent Carelli in 1995.

Besides children’s books which focalize this theme, she has also illustrated The Brazilian Indigenous Rights Book, written by UNI - Indian Nations Union (SP, 1984) the Yanomami Health Leaflet. made by CCPY - Yanomami Park Creation Commission (SP, 1985), to be used by the indigenous community.



Between 1980 and 1983, living in Goiânia, in the center-west of Brazil, she used to be illustrator for the *O Popular* newspaper and worked at TV Anhanguera telling stories for children: using different visual language resources, making known authors and children’s literature books.

In Goiânia, she joined the group from the City Center of Culture - Bosque dos Buritis. There, she was in charge of the Fine Arts workshop and has participated of the MAG – Goiás Art Museum, as Member of the Board of Directors.



Back to São Paulo, in 1984 she published her first text for children literature “João Lampião” (Paulinas Publishing House), where she points out traditions from the state of Goiás which was, up to this moment, unknown in the rest of Brazil.

Since then, she is creating texts and illustrations for children’s books besides being a plastic artist, painting and drawing, a designer, making institutional campaigns, visual identity for enterprises and posters.

She was invited to do the poster for the 41 st Children’s Book Exhibition at the Youth International Library in Munich in 1990 and the catalogue cover of the international campaign *Interculturalidade e Livros Infantojuvenis*, developed by the same institution in 2002.

In 1992, she went back to the center-west of Brazil working as a teacher of contemporary art, at the Universidade Federal de Goiás (National University of Goiás), Art Institute. In the years 2000 she created the discipline of “illustration”, the first in the university level in Brazil, inserted in the curriculum of graphic design.

She was coordinator of Fine Arts and Graphic Design between 2010 and 2012. Participates as a member of the Curatorial Board of contemporary art gallery – National University of Goiás since 2000, working as chief curator and director, from 2008 till 2016.

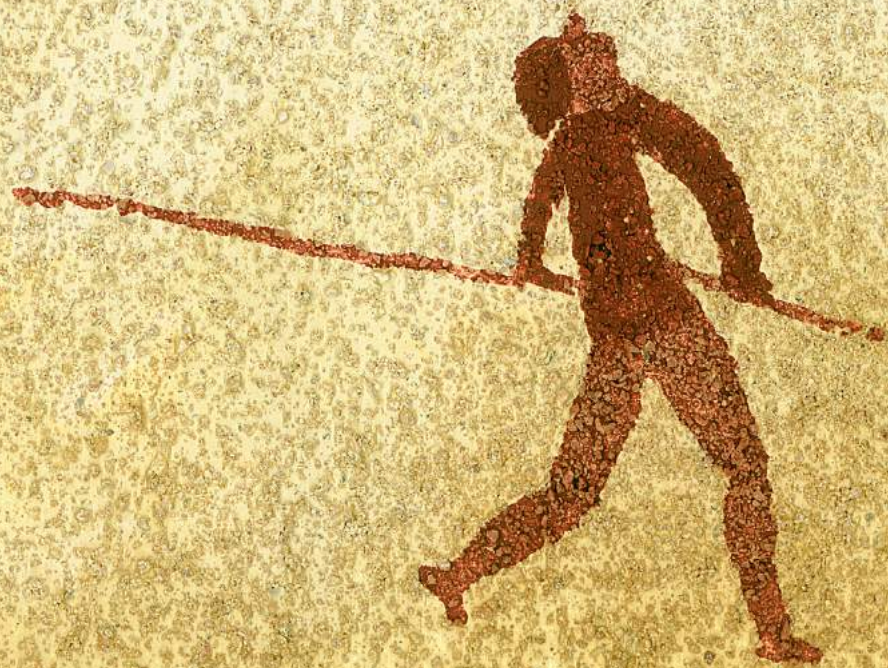
She is consultant of MEC – the Education Ministry – in the area of Art and Communication for Indigenous Education, working with indigenous teachers of Tocantins State from 1992 to 1998 and with Superior Indigenous Education at the UFRR – Federal University of Roraima, Boa Vista (Amazon), from 2002 till 2011.



She was invited to present her work on a round table in the University of Stocolm, 1996; Conference in the International Seminar of Illustrators in the Banco del Libro, Caracas, 1996. She lectured in the COLE, Congress about Reading in Brazil, 1998; lectured in the Book Fair of Porto Alegre, 2004, 2006 and 2008. She also lectured in The Children's Book Fair in Bogotá, 2012, in the Literature Festival for Brazilian Children and Young People in Cologne, Germany, 2013, in the Seminar of Children and Young People Literature – FNLIJ, 2014 and the round table in the *Café degli Illustratori* in the Bologna Book Fair, 2014. She was invited to present her creative process on a round table in the CILELIJ 2016 – Fundación SM, at Mexico City.

She was nominated by FNLIJ to the Hans Christian Andersen Awards – Illustrator in 1996 and 2016. Currently, she lives and works in Goiânia, Goiás. Ciça Fittipaldi teaches Drawing, Illustration and Book Design at the National University of Goiás. Her books and illustrations are published in various countries: Venezuela, Argentina, Mexico, United States and Germany.





A statement on the candidate's contribution to literature for children and young people

The interdisciplinarity in the work of Ciça Fittipaldi

Few artists have so many cultural intersections in his graphic work as illustrator Ciça Fittipaldi. Her images fold some confluence, a real diverse estuary of the Brazilian culture. This cultural interdisciplinary core of her work, represented by Indigenous, African and Iberian sources, results in an amalgam, a fact very different from simple folk or primitive settings.

Her illustrations refer us, at the same time, a profound individuality and universality. In other words: we are not in front of the uncanny. Her work is deeply heuristics, in other words, it was built patiently over the years. There is neither a simplification, direct use, dogmatics and superficial sources to which I referred above. She originates, but is not situated in the past. By analyzing the contemporaneity of her books, our eyes must be facing the phenomenon mainly as an artistic awakening. The exotic looking inward is not part of the foundations of her work.

And it is therefore with this approach that the narrative images of her books should be examined. What enchants the reader in her works is the process, this passage of the essentially cultural in our people to the essentially aesthetic. This is the point of departure and arrival in the enjoyment of her work — the harmony between the meaning and the signifier.

At the end of this short text, we cannot fail to mention that her research and experiments on the origins of her works were performed in locu, in physical contact with the sources. And, in this sense, in a way she is a Niemuendaju and a Verger in our illustration.

Finally, it is with great pleasure that I write this small text on the vast work of this great artist of the Brazilian book for children and young people.

Rui de Oliveira

Illustrator – Professor DsC – Universidade Federal do Rio de Janeiro.

Exhibitions, awards and other distinctions



Exhibitions

1982 - IV Modern Art Document. Brasília, Brazil.

1983 - VI Fine Arts Exhibition Brazil-Japan. Mokiti Okada Foundation. Modern Art Museum, Rio de Janeiro. Itinerant: São Paulo, Tóquio, Kyoto and Atami.

1985 - BIB – Biennial Illustration of Bratislava.

1986 - Brazilian Illustrators Exhibition – International Book Biennial of São Paulo. Brazilian Book Chamber.

1986 - Fables and Legends – Illustration Exhibition - São Paulo Cultural Center.

1987 - Illustrations for Children – Rio de Janeiro Illustrators Association. Modern Art Museum, Rio de Janeiro. Itinerant: Mexico City and Caracas.

1987 - BIB – Biennial Illustration of Bratislava.

1989 - White Havens Exhibition – International Young People Library. Bologna Children's Book Fair.

1991 - A Thousand Words – First Mix of the Brazilian Illustration. Box Blue Gallery. São Paulo.

1992 - Illustration Exhibition - Brazilian Culture Festival. Zurich.

1994 - The Book For Children in Brazil – Illustration Exhibition. Frankfurt Book Fair.

1995 - Brazil! A Bright Blend of Colours – Brazilian Illustration Exhibition. Bologna Children's Book Fair. Itinerant: Lisbon.

1996 - Brazil, a Feast For The Eyes. Brazilian Illustration Exhibition. Gottemburg Book Fair, Sweden.

2000 - Amazonia – Time and Space - Exhibition about Waiapi Culture. Museu do Indio, Rio de Janeiro.

2003 - Myths and Territories. Installations. Contemporary Art Museum, Goiás. Itinerant: Contemporary Art Museum São Paulo, Porto Alegre, Belo Horizonte, Brasília.

2004 - Drawing Stories. Brazilian Illustration Exhibition. Porto Alegre Book Fair.

2005 - Illustrating for Magazines. MAB – Brazilian Art Museum, São Paulo. Itinerant: Rio de Janeiro, Porto Alegre, Belo Horizonte, Recife, Brasília.

2006 - Drawing Stories. Brazilian Illustration Exhibition. Porto Alegre Book Fair.

2008 - Drawing Stories. Brazilian Illustration Exhibition. Porto Alegre Book Fair.

2007 - 25^a International Illustration for Children Exhibition – Le Immagini della Fantasia – Sàrmede, Italy.

2009 - Anual Design – House Colour Project. Goiás and Brasília, Brazil.

2009 - Retrospective Exhibition of Illustration Works – individual. Palácio das Artes. Belo Horizonte, Brazil.

2011 - Linhas de Histórias – Um panorama do livro ilustrado no Brasil / Threads of Stories – Illustrated Brazilian Books Outlook. SESC São Paulo.

2014 - Brazil Countless Threads, Countless Tales. Brazilian Illustration Exhibition. Bologna Book Fair. Itinerant: Rio de Janeiro, San Petersburg.



Awards

1986 - APCA – Children’s Literature. São Paulo Association for Art Reviewers. *Série Morená (Morená Colection – indigenous myths and tales)*

1988 - Jabuti Illustration Award. Brazilian Book Chamber. *Bichos da África – (African Animals Tales – Collection)*

1988 - São Paulo International Book Biennial – Illustration Award. *Bichos da África (African Animals Tales- Collection)*

1988 - White Havens Selection – International Youth Library, Munich. *Série Morená – A lenda do Guaraná; O menino e a flauta; Subida pro céu (Morená Collection The Guaraná Legend; The Boy and the Flute; Running to the sky)*

1989 - White Havens Selection – International Youth Library, Munich. *Série Morená – A árvore do mundo e outros feitos de Macunaíma; Naro, o gambá. (Morená Colection – Macunaima Tales; Naro, the Skunk)*

1989 - INL Award – Honor Mention. National Book Institute. *Histórias de Encantamento (Enchantment Stories – Colection)*

1990 - Jabuti Illustration Award. Brazilian Book Chamber. *O Tucunaré (The Tucunaré Fish)*

1995 - Nomination for The Best Children’s Books – Banco Del Libro, Caracas. *A Lenda do Guaraná (The Guaraná Legend); Bichos da África vol. 3, 4 (African Animal Tales 3, 4)*

1996 - Brazilian Illustrator Nomination – The Hans Christian Andersen Awards. FNLIJ/IBBY

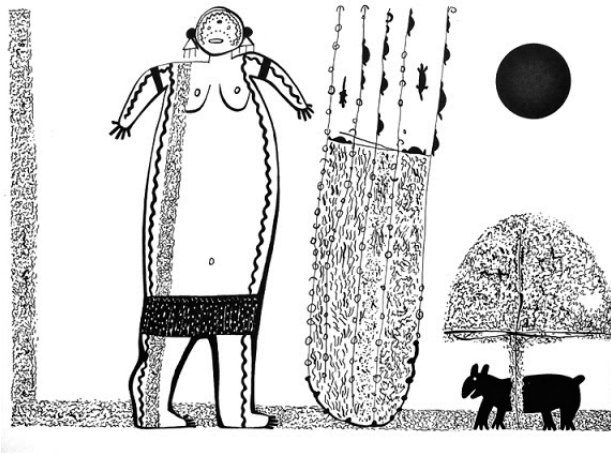
1996 - Nomination for The Best Children’s Books – Banco Del Libro, Caracas. *Subida pro Céu (Running to the sky).*

2010 - Merit Cultural Medal – Goiás State Government. Brazil.

2014 - FNLIJ Award – Best Non Fiction Book for Children World’s Libraries. (text: Daniela Chindler; various illustrators)

2014 - Jabuti Illustration Award – Brazilian Book Chamber *Naninquιά, a moça bonita*
(*Naninquιά, the beautiful girl*)

Highly Recommended Books from FNLIJ: (Bacurau dorme no chão – lenda dos Tukano (Nighthawk sleeps on the ground – one Tukano Indigenous legend); A linguagem dos pássaros (The language of the birds – one Kamaiurá Indigenous legend); A árvore do mundo e outros feitos de Macunaíma (Macunaíma tales); Naro, o gambá – mito dos Yanomami (Naro, the polecat – Yanomami Indigenous myth); Bichos da África 1: lendas e fábulas (African animals tales 1 – legends and fables); Bichos da África 2: lendas e fábulas (African animals tales 2 – legends and fables); Os gêmeos do tambor, reconto do povo Massai (The twins of the drum – Massai people retold); Histórias de quem conta histórias (Stories of who tells stories); Naninquιά, moça bonita (Naninquιά, the pretty girl); Olivía e os índios (Olivia and the Indigenous people).



Other Distinctions

Invited illustrator - International Illustration Seminar. Banco Del Libro, Caracas, 1996 .

Invited illustrator to create the Art Poster for 96' Exhibition
International Youth Library.

Invited illustrator - International Gottenburg Book Fair, Sweden, 1996.

Member of the International Jury BIB 2009 – Biennial of Illustrations Bratislava.
Slovak Republic, 2009.

Artist Homage at 6^o FIQ International Comics Festival, Belo Horizonte, Brazil, 2009.

International Youth Library - Cover book for the Intercultural World Campaign and
Institutional Christmas card, 2000.

Invited author/illustrator - FLIP – Paraty, Rio de Janeiro, 2011.

Invited author/illustrator - International Book Fair of Bogotá, Colombia, 2012.

Invited author/illustrator - FLIC – Cachoeira, Bahia, 2013.

Invited author/illustrator
Brazilian Children's Literature Festival, Cologne, Germany, 2013.

Invited author/illustrator - CILELIJ - Language and Youth Literature Iberoamerican
Congress Fundación SM. Mexico City, 2016.

Works in Collections

Goiania Art Museum – Goiás, Brazil.

Modern Art Museum – Gilberto Chateaubriand Colection. Rio de Janeiro.

Contemporary Art Colection of the Goiás National University, Brazil.

International Youth Library - Illustration Colection. Munich.



Cover Illustrator Çiça Fittipaldi

Every year, IBBY chooses an illustrator to create the target cover of the International Children's Book Fair, which is usually prepared for Bologna Children's Book Fair. This year, our guest is the illustrious Çiça Fittipaldi, selected by IBBY to the Hans Christian Andersen Award in 2009, who presented us with one of her illustrations for the short story *O caso dos índios*, which is part of the book *Relatos de povos e povos índios*, Editora FTD.

Biofacts
Born in São Paulo in 1922, moving later to Curitiba, she studied in the Faculty of Fine Arts at Universidade de Paraná, then a consultant of pedagogical education for Artistic Communication. As an author and illustrator, Fittipaldi received the ages prize in 1961 and has published more than 100 books. In 1999, she was awarded the Jabuti Prize of Illustration with the book *Relatos de povos e povos índios* for the Hans Christian Andersen Award in 2009 and received the highest honor highly recommended from IBBY in 2009. During the Biennial of Illustration Bratislava in 2010, she was member of the International jury.

Book
Tudo, Tudo, Tudo
de Sônia de Castro
de Sônia de Castro
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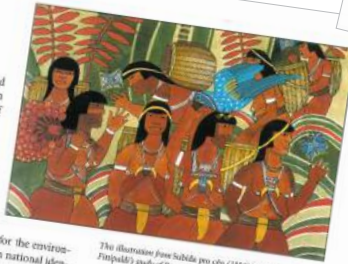


Çiça Fittipaldi

Brazil

Çiça Fittipaldi has enriched children's book illustration through both her high level of technical and aesthetic mastery and her integration of elements of African, Indian, and European traditions and motifs. She is most motivated by a strong desire to transform the reality of violence and intercultural conflicts into the dream of human dignity, the respect, and an overarching Brazilian national identity. Simplicity and refinement are the most evident characteristics of her style. She achieves simplicity through flexible line drawings, geometrical forms, and semi-illusionist space, and refinement through cultural syncretism of visual icons like sculptures, totems, ritual objects, architecture, clothes, and decorations.

Fittipaldi was born in São Paulo in 1922. She graduated with a degree in fine arts in 1976 from the Universidade de Brasília. She has lived among the Nambiquara Indians, studying their cultures, mythologies, and aesthetic expressions. In 1986 she published the *Relatos de povos e povos índios* which celebrates the diversity of Brazilian Indian cultures against the prevailing stereotypes. The following



The illustration from *Relatos de povos e povos índios* (1986) is based on Fittipaldi's study of *Relatos de povos e povos índios*.

year she illustrated *Relatos de povos e povos índios*, a four-volume set, her drawings reflecting the adaptation of African cultures and arts in Brazil. For her dynamic expression of the roots of Brazilian culture, Fittipaldi has won such awards as the 1988 and 1990 IBBY Illustration Award presented by the Brazilian Book Chamber and the São Paulo Bienal Illustration Award. Her books and illustrations are published in Mexico, the United States, Canada, Mozambique, Portugal, and Germany.

Selected Bibliography

- Pro mim, pro você, pro todo mundo* (For me, for you, for everybody). São Paulo: Studio Nobel, 1994.
- Relatos de povos e povos índios*. Edit. São Paulo: FTD, 1986. São Paulo: Spouse, 1988.
- Barbosa, Regis. *Relatos de povos e povos índios*. 4 vols. from Africa. 4 vols. São Paulo: Melhoramentos, 1987.
- Myth of the Bororo Indians* (Climbing into the sky: Myth of the Bororo Indians). Vol. 6 of *Relatos de povos e povos índios*. São Paulo: Melhoramentos, 1988.



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References

Catalogues of the exhibitions mentioned above

Coelho, Nelly Novaes. Dicionário Crítico de Literatura Infantojuvenil (*Youth and Children Literature Criticism Dictionary*). São Paulo: Edusp, 1988.

Cuba Riche, Rosa María. Macunaíma: cultura, memória e resgate. (*Macunaíma: Culture, memory and rescue*). PHD on Literature Theory and Criticism. Universidade Federal do Rio de Janeiro, 1992.

Bookbird – World of Children’s Books. Special Issue: The Hans Christian Andersen Awards 1996. IBBY: Summer 1996. Volume 34, no.2.

Opsis Kalopsis – Children’s Literature Magazine. N.4/ october 1995, p.33
Stockholm, Sweden.

Tres estrellas y Más – Banco Del Libro Recommended Books Bulletin, 1995, 1996.

Catalogue “Lire en Version Originale”, 2010, p. 86. Montreuil, France, 2010. “*A Lenda do Guaraná*” (*The Guaraná Legend*), 1st edition 1986.

Brazilian Selection for Bologna Children’s Book Fair – catalogues. FNLIJ, Rio de Janeiro, RJ, Brasil. 2008, 09, 10, 11, 12, 13.

DCL Publisher Children’s Catalogue – International Rights / 2009-2010

Martins, Andréa Castelacci. “Olhar Indígena e olhar indigenista para a literatura infantil brasileira – representações da temática indígena por Ciça Fittipaldi e Daniel Munduruku” (*Indigenous and Indigenist Looks for the Brazilian Children’s Literature – Indigenous Representations by Ciça Fittipaldi and Daniel Munduruku.*). Master in Literature, São Paulo University, USP, 2013.

Araújo, Hanna. “Processo de criação e leitura de narrativas visuais: interlocução entre artista e criança” (*Creation process and reading of visual narratives – Interlocution between artist and children*). PHD, University of Campinas – UNICAMP, São Paulo, 2012-2014 (work in process).

The Art of Book Illustration for Children and Young People in Brazil – Catalogue / Highlights / FNLIJ – Brazilian IBBY Section. 2013.

Diccionario de Ilustradores Iberoamericanos. (Iberoamerican Illustrators Dictionary). Ediciones SM , 2013.
www.smdiccionarioilustradores.com

Texts about illustration by Ciça Fittipaldi

Fittipaldi, Ciça. “O que é uma imagem narrativa?” (*What is visual narrative?*). In: Oliveira, Ieda de. *O que é qualidade em ilustração no livro infantil e juvenil*. São Paulo, DCL, 2008, p.92-121.

Fittipaldi, Ciça. “O monge, o passarinho e a ilustradora – Angela Lago e a arte de compor livros”. (*The monk, the bird and the illustrator – Angela Lago and the art of composing books*). In: Tourinho, Irene. *Culturas das Imagens: desafios para a arte e para a educação*. Rio Grande do Sul, Editora da Universidade Federal de Santa Maria, p.329-354.





Complete bibliography

Text and illustrations

João Lampião

Publisher: Paulinas. São Paulo, 1984

O Algodão (The cotton)

Publisher: Ed. Do Brasil. São Paulo, 1986

Cada ponto aumenta um conto (Each tale adds a tail)

Publisher: Ed. Do Brasil. São Paulo, 1986

Série Morená – Brazilian Indigenous myths

Publisher: Melhoramentos (8 titles):

- **A lenda do guaraná (The guaraná legend).** Sateré Maué. São Paulo,1986
- **O menino e a flauta (The boy and the flute).** Nambiquara. São Paulo,1986
- **Bacurau dorme no chão (Nighthawk sleeps on the ground).** Tukano. São Paulo,1986
- **A linguagem dos pássaros (The language of the birds).** Kamaiurá. São Paulo, 1986
- **Tainá, estrela amante (Tainá, the lover star).** Karajá. São Paulo,1987
- **Subida pro céu (Running to the sky).** Bororo. São Paulo,1987
- **A árvore do mundo e outros feitos de Macunaíma (Macunaíma tales).** Makuxi, Arekuna, Taulipang. São Paulo,1987
- **Naro, o gambá (Naro, the Skunk).** Yanomami. São Paulo, 1987

Coleção Histórias de Encantamento (Enchantment stories – collection)

Publisher: Scipione (4 titles):

- **Tereza Bicuda.** São Paulo,1988.
- **Mata Sete (Kill the seven).** São Paulo, 1988.
- **O homem que casou com a sereia (The man who married the mermaid).** São Paulo: Ed. Scipione, 1989.
- **Mais mil causos para o Boto Tucuxi (More a thousand tall tales for the Tucuxi dolphin).** São Paulo: Ed.Scipione, 1989



Pequena História de Gente e Bicho (Little story of people and animal)

Publisher: Melhoramentos / São Paulo, 1992.

Série SOS Natureza (Collection SOS Nature)

Publisher: FTD (3 titles)

Quem pintou a onça pintada? (Who painted the spotted jaguar?). São Paulo,1992

Tamanduá, que bandeira! (Anteater, so lame!). São Paulo, 1992.

Tucanuçu do cerrado e os parentes do outro lado (Tucanuçu from the hinterlands and the relatives from the other side). São Paulo, 1994.

Pra mim, pra você, pra todo mundo (For me, for you, for all).

Publisher: Studio Nobel, São Paulo: 1995.



Illustrations

Çarungaua

Text: Luiz Galdino. Publisher: Paulinas. São Paulo, 1982.

Januário do Pote (Januário and the pot)

Text: Luiz Galdino. Publisher: Paulinas. São Paulo, 1984.

Anhuera

Text: Getúlio Alho. Publisher: Marco Zero. São Paulo, 1985.

Genoveva, genovesa (Genoveva, genoese)

Text: Antonieta Dias de Moraes. Publisher: Nova Fronteira. Rio de janeiro, 1985

Nas asas do gavião (In the eagle wings)

Text: Ivanir Alves. Publisher: Antares. Rio de janeiro, 1985

A árvore cheia de estrelas (The tree full of stars)

Text: João das Neves. Publisher: Salesiana. São Paulo, 1987

Coleção Bichos da África (Collection African animals tales) (4 titles)

Text: Rogério Andrade Barbosa. Publisher: Melhoramentos. São Paulo, 1987 – 1988

**A Aventura Aventurosa de Acanai contra a grande cobra Sucuri na Terra Sem Males
(The adventurous adventure of Acanai against the great Sucure snake on the land
with no evil)**

Text: Antonio Hohlfeldt. Publisher: FTD. São Paulo, 1988

Histórias e lorotas da vovó (Stories and tall tales of granny)

Text: Mirna Pinsky. Publisher: FTD. São Paulo, 1988

O velho da praça (The elder man from the square)

Text: Antonieta Dias de Moraes. Publisher: Atual. São Paulo, 1988

O tucunaré (The tucunaré fish)

Text: Luiz Gouvêa de Paula. Publisher: FTD. São Paulo, 1989

A piabanha

Text: Luiz Gouvêa de Paula. Publisher: FTD. São Paulo, 1989

O jaburu

Text: Luiz Gouvêa de Paula. Publisher: FTD. São Paulo, 1989

A tartaruga (The turtle)

Text: Luiz Gouvêa de Paula. Publisher: FTD. São Paulo, 1989

Dragão grandão, dragão anão (Big dragon, dwarf dragon)

Text: Lucia Pimentel Goes. Publisher: Santuário. São Paulo, 1990

No porão (In the basement)

Text: Mirna Pinsky. Publisher: FTD. São Paulo, 1990

Histórias espelhadas (Mirrored stories)

Text: Lino de Albergaria. Publisher: Melhoramentos. São Paulo, 1991

O mundo todo revirado (The world all upside down)

Text: Elias José. Publisher: Paulus. São Paulo, 1986

Tem encanto no quintal (There is enchantment in the backyard)

Text: Margarida Patriota. Publisher: FTD. São Paulo, 1996

A outra enciclopédia canina (The other canine encyclopedia) – with other illustrators

Text: Ricardo Azevedo. Publisher Cia das Letrinhas. São Paulo, 1997



Coleção Recontando (Collection Retelling) (6 titles)

Text: Elias José. Publisher: Paulinas

- **A gula da avó e da onça (The gluttony of the granny and the jaguar)**. São Paulo, 1996

- **O macaco e a morte (The monkey and the death)**. São Paulo, 1996

- **O macaco e sua viola (The monkey and its acoustic guitar)**.

Text: Elias José. Publisher: Paulinas. São Paulo, 1998

- **O macaco e seu rabo (The monkey and its tail)**. São Paulo, 1998

- **De como o macaco venceu a onça (About how the monkey won the jaguar)**.

São Paulo, 1999

- **As virações da formiga (The upside downs of the ant)**. São Paulo, 1999

Ri melhor quem ri por último (Who laughs last laughs Best)

(with other illustrators)

Translation and org. José Paulo Paes. Publisher: Cia das Letrinhas. São Paulo, 1998

O casaco negro (The black coat)

Text: Rogério Andrade Barbosa. Publisher: Melhoramentos. São Paulo, 1998

Sangue de índio (Indigenous blood)

Text: Rogério Andrade Barbosa. Publisher: Melhoramentos. São Paulo, 1999

Um caldeirão de poemas (One melting pot of poems) - with other illustrators

Text: Tatiana Belinky. Publisher: Cia das Letrinhas. São Paulo, 2003

Coleção Histórias para saborear (Collection Stories to taste)(4 titles):

Text: Rosana Rios. Publisher: Studio Nobel

- **A cidade, os erres, e as rosquinhas de coco (The city, the r's, and the coconut donuts)**. São Paulo, 2002

- **Pôr-do-Sol e pão de queijo (The sunset and the cheese bread)**. São Paulo, 2002

- **Um quadro na parede e doce de abóbora no tacho (One painting on the wall and sweet of pumpkin in pot)**. São Paulo, 2003

- **A vassoura voadora e os brigadeiros de chocolate (The flying sweeper and the chocolate truffles)**. São Paulo, 2004

A aventura aventureira de Acanai contra a grande cobra sucuri

na terra sem males (The adventurous adventure of Acanai against the great Sucure snake on the land with no evil) 2ª edição

Text: Antonio Hohlfeldt. Publisher: Letras Brasileiras. Florianópolis, 2006

Os gêmeos do tambor (The twins of the drum)

Text: Rogério Andrade Barbosa. Publisher DCL. São Paulo, 2006

Irmãos Zulus (Zulu Brothers)

Text: Rogério Andrade Barbosa. Publisher: Larousse Junior. São Paulo, 2006

Não chore ainda não (Don't cry yet)

Text: Rogério Andrade Barbosa. Publisher: Larousse Junior. São Paulo, 2007

As peripécias do jabuti (The tricks of the tortoise)

Text: Daniel Munduruku. Publisher: Mercuryo Jovem. São Paulo, 2007

O homem dos sete mil instrumentos e mil e uma alegrias (The man of the one thousand instruments and one thousand and one joys)

Text: Elias José. Publisher: Escala Educacional. São Paulo, 2008

Quem tem medo do mapinguari? (Who is afraid of mapinguari?)

Text co-author: Vassia Silveira. Publisher: Letras Brasileiras. Florianópolis, 2008

Histórias de quem conta histórias (Stories of who tells stories)

Text: Lenice Gomes, Fabiano Moraes, org. Publisher: Cortez. São Paulo, 2010

Coisas de onça (Things of jaguar)

Text: Daniel Munduruku. Publisher: Mercuryo. São Paulo, 2011

Bibliotecas do mundo (Libraries of the world)

(with other illustrators)

Text: Daniela Chindler. Publisher: Casa da Palavra. Rio de Janeiro, 2012

Naninquíá, a moça bonita (Naninquíá, the pretty girl)

Text: Rogério Andrade Barbosa. Publisher: DCL. São Paulo, 2013

Olívia e o os índios (Olívia and the Indigenous people)

Text: Betty Mindlin. Publisher: Scipione. São Paulo, 2014

Danite e o leão – Um conto das montanhas da Etiópia (Danite and the lion – A tale from the mountains of Ethiopia)

Text: Rogério Andrade Barbosa. Publisher: Ed. do Brasil. São Paulo, 2016



Translated editions

MORENÁ COLLECTION:

A Lenda do Guaraná – Mito dos índios Sateré Maué

La Leyenda del Guaraná – Mito de los indios Sateré Maué

Libros del Rincón, SEP - México, 1988 - Spanish

Ediciones Gato Azul - Colombia , 2005 - Spanish

O Bacurau dorme no chão – Mito dos índios Tukano

El Bacurau duerme en el suelo – Leyenda de los indios Tukano

Libros del Rincón, SEP - México, 1988 - Spanish

Ediciones Gato Azul - Colombia , 2002, 2005 - Spanish

A Linguagem dos Pássaros – Mito dos índios Kamaiurá

El lenguaje de los pajaros – Mito de los indios Kamaiurá

Libros del Rincón, SEP - Mexico , 1988 - Spanish

Ediciones Gato Azul - Colombia, 2002,2005 - Spanish



Subida pro Céu – Mito dos índios Bororo

Subida al Cielo – Mito de los indios Bororo

Libros del Rincón, SEP - Mexico, 1988 - Spanish

Ediciones Gato Azul - Colombia , 2002, 2005 - Spanish

O Menino e a Flauta – Mito dos índios Nambiquara

El Niño y La Flauta – Leyenda de los indios Nambiquara

Libros del Rincón, SEP - Mexico, 1988 - Spanish

Melbooks, 2006 - Spanish

Naro, o Gambá – Mito dos índios Yanomami

Naro, la Zarigueya – Mito de los indios Yanomami

Melbooks, 2006 - Spanish

A Árvore do Mundo e outros Feitos de Macunaima

El Arbol del Mundo y otros Hechos de Macunaima

Melbooks, 2006 – Spanish



BICHOS DA ÁFRICA COLLECTION:

Bichos da Africa 1, 2 , 3 e 4

Bichos de Africa – Leyendas y Fabulas 1, 2, 3 y 4

Libros del Rincón - Mexico ,1988 , 1996 – Spanish

Grobwater Ussumane erzählt... – Tiergeschichten Aus Afrika

Peter Hammer Verlag – Wuppertal, Germany, 1990 - German

African Animal Tales

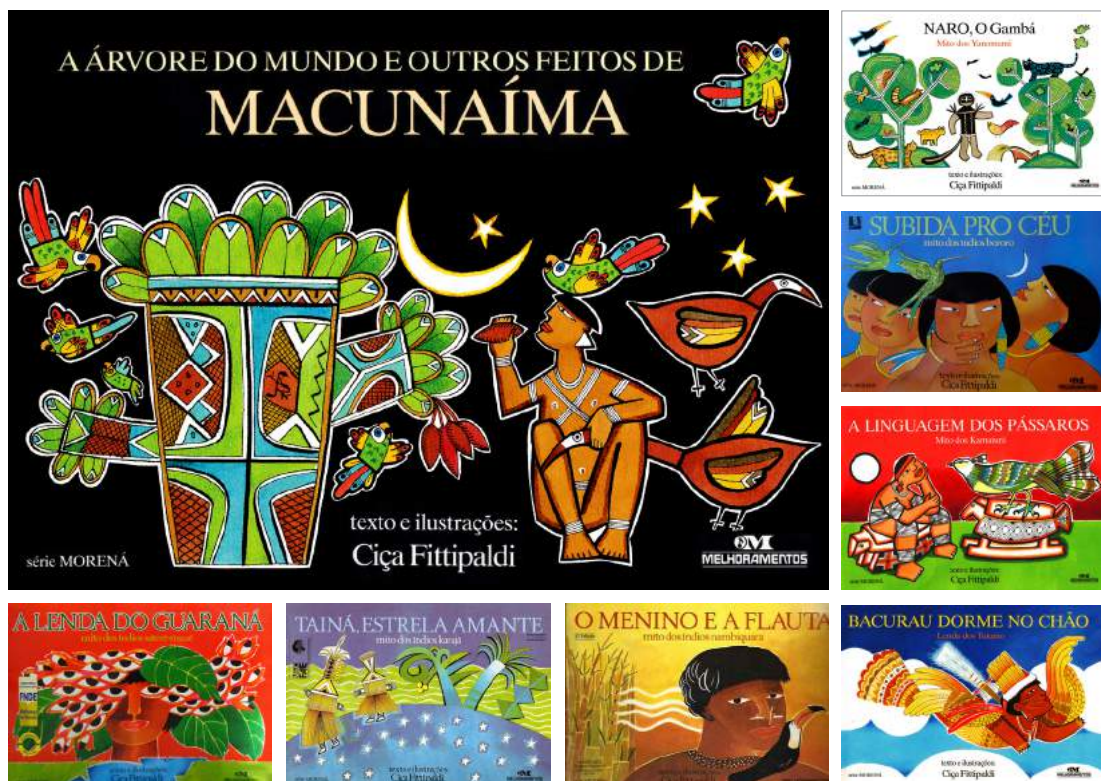
Volcano Press - California, USA, 1993 – English



Five of the most important titles

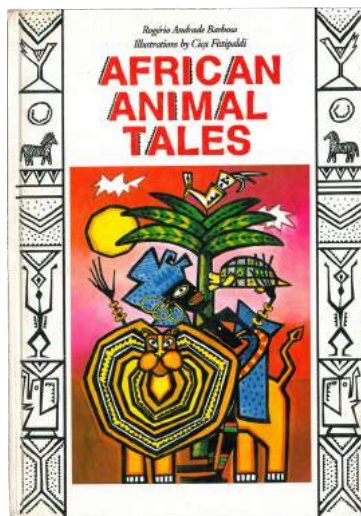
The tree of the world and other deeds by Macunaíma *Morená Collection*

One of the eight volumes of the Morená Collection, *A Árvore do Mundo e outros Feitos de Macunaíma* recounts the Makuxi's demiurgic stories from the creation times. Each book of this collection is touching and has an important content, revealing ways of being and acting, that explain how and why things happened in our world.



African animals tales

Tales and fables of the dearest animals of African people. The stories are of the greatest prestige and in them, the animals, are compared to humans, in their vices and virtues. The first edition in portuguese was published in four volumes.



The twins of the drum Retold of the Masai people

One Nomad and warrior people, composed of several groups which spread between the Kenya and Tanzania, known for their red clothing, decorations made of beads and their dances, the Masai are famous for the affective relationship with the cattle and their myths and riddles. The story of “twins of the drum” part of a habit of this tribe, about the men who can have many wives according to their belongings.



Naninquiá, the pretty girl

The story of Naninquiá is inspired in different versions of the same tale, belonging to the literature of Guinea Bissau.

In these tales, the nature, the animals and the supernatural are always present. In the tale, Naninquiá, the pretty girl, according to the ancient traditions, she has to marry the man her father chooses – one theme oftely found in African reports.



Olívia and the Indigenous people

Written by the anthropologist who works with different Indigenous ethnicities for at least 35 years, Betty Mindlin, was moved by the desire to communicate to children all her feelings when she visited the tribes for the first time, when they lived in the same way and before making peace with the city. The author says:

“There are many people with no contact with the city, over than seventy in Brazil, in which they were found or ever seen. The life of many of these people is still similar to what Olívia discovered in this invented story”.



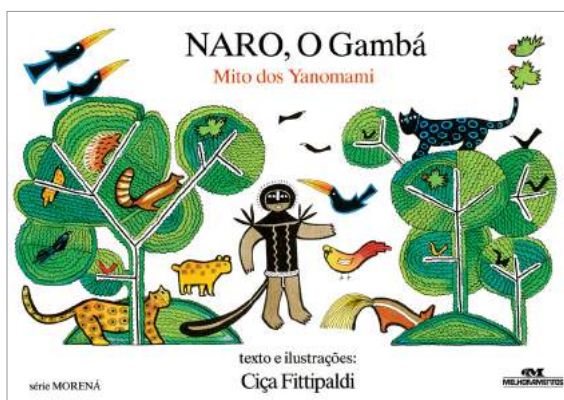


List and reviews of the books submitted to the jury

Naro, the skunk – Yanomami indigenous myth, Morená collection (Naro, o gambá – mito dos Yanomami, coleção Morená)

Text and illustrations by Ciça Fittipaldi. Melhoramentos, 2014. 16p.

The story narrates the origins of colors, specially the animal colors, like they were body painting. It is about the species and spread of animals in different habitats. The narrative approaches, among other issues, the Love in matrimony and relationships jealousies. Jealousy, in this story, motivates the anger that for this time lead to the invention of poisons (curare), the ones which are going to be used in the tips of the arrows for hunting and warfare.



Expert's report

Morená, is for the Indigenous Kamaiurá, the mythical land, the paradise where Mavutsinim lives, the great creator. Although a legendary land, it exists, where the Rivers meet to form the Xingu. Now also there is space for the legend achieved in Morená Series from Melhoramentos publishing house. The author of this magic is Ciça Fittipaldi, plastic artist who attended courses Anthropology and lived among the Indigenous people, bringing from them the will to share to the Brazilian children a little about the culture and the wisdom of different Indigenous peoples. The importance of this task is out of discussion.

Ciça Fittipaldi offers in her books new approaches about the wealth in the cultural universe of the Indigenous people, offering a wealthy material that is the opposite to the deprived information we have available, in the level of a child. Hence its importance in a selection of titles to the beginner reader.

Naro, o gambá and A lenda do guaraná, like the other titles of the collection, narrates the vital experience of the culture that generated and expresses in symbols the way they think.

The role of the author is to recollect these stories is seen with seriousness by Ciça Fittipaldi. Once she selected them, tell them without changing its original structure or adding some logic and moral which are not the natural. While an illustrator Ciça has the same concern. The image, just like the text, is committed with the truth, with the same strict research. In the series Morená she solves these problems with great happiness. The books offer two types of illustrations: one in colors, occupying all odd pages and develops the narrated theme. In the even pages, around the text, vignettes the traces place the cultural context of the Indigenous nation creator of that legend of myth. Complementing, in the last page of each book there is some basic information about the people reported. The work of Ciça Fittipaldi is a beautiful and generous way to share with the “civilized” one individual experience which took to the sources of these original creations, so wealthy and enriching.

For all her work Ciça Fittipaldi granted the greatest national awards like the Highly recommended, from FNLIJ, Jabuti award from the National Book Chamber, APCA award (Associação Paulista dos Críticos de Arte) and São Paulo Biennial Award.

She was part of the exhibitions of the Brazilian illustrators in the Frankfurt Fair (1994) and in the Bologna Fair (1995).

Laura Sandroni

*Writer, literary critic, specialist in children and young people literature,
one of the founder of FNLIJ – Brazilian Section of IBBY*



**The twins of the drum – Massai people retold
(Os gêmeos do tambor – reconto do povo Massai)**

Rogério Andrade Barbosa. Illustrations by Ciza Fittipaldi. DCL, 2006. 40p.



Expert's report

Rogério Andrade Barbosa is one of the most important names in the literature for children and young people connected to the culture and oral tradition from Africa. In *Os Gêmeos do Tambor*, he renews the relationship of the Massai retold, people of warriors and nomads who could be found in the regions between the Kenya and Tanzania. One of the wives of Kipetete, jealous about the others, she plans to kidnap the newborn twin sons to end up with his life. But the unexpected is on stage, causing twists in the plot. At all times, is the mythical imagery that helps the reader to get situated. The images of Ciza Fittipaldi exploit the wealth of the universe, with its African referential typical garments and flashy embellishments. In 2007, the illustrations were displayed in the prestigious international exhibition *Le Immagini della Fantasia*, in Sarmède, Italy.

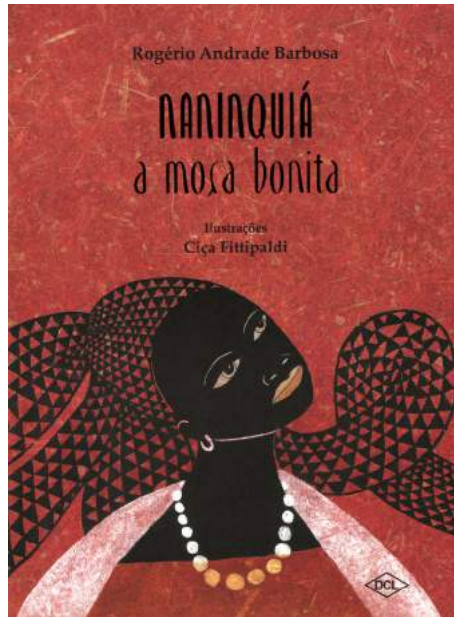
Ricardo Benevides

*PhD in Comparative Literature at University of Rio de Janeiro State (Uerj),
professor in the courses of Social Media in Uerj and Facha*



Naninquíá, the pretty girl (Naninquíá, moça bonita)

Rogério Andrade Barbosa. Illustrations by Ciça Fittipaldi. DCL, 2006. 40p.



Expert's report

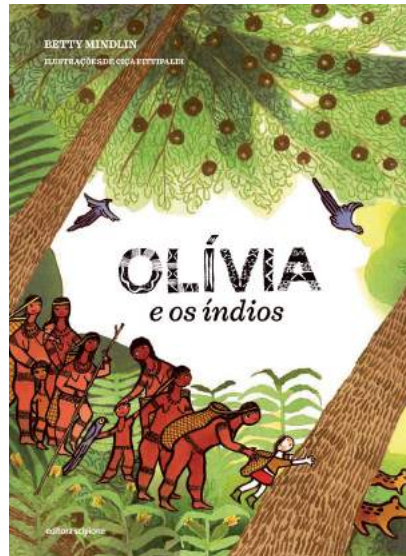
Inspired in different versions of the same tale, the story narrates the life of a girl that has her name hidden by her father, a traditional leader. The young man who could find out her name would marry her. Naninquíá, a moça bonita recollects the challenges and the already known supernatural beings from the fairy tales. The nature, the animals and the clothing from this people are full of stories and were now made lively by the noble illustrations by Ciça Fittipaldi, who expressed some daintiness and whole beauty and the culture of the girl. For the book, Fittipaldi received the Jabuti Award for illustration of children's book, in 2014.

Alexandra Figueiredo

Master in Brazilian Literature at the National University of Rio de Janeiro (UFRJ); Specialist in literature for children and young people by Fluminense Federal University (UFF)

Olívia and the Indigenous people (Olívia e os índios)

Betty Mindlin. Illustrations by Cica Fittipaldi. Scipione, 2014. 40p.



Expert's report

Olivia is a child who experiences living with an indigenous tribe in the Amazon rainforest. Fiction and reality intermingle, since the character is the author's granddaughter, Beth Midlin, anthropologist who as well as an illustrator Cica Fittipaldi, works with the indigenous culture since the 1970's, defending and disseminating Indigenous peoples.

The choice of Cica Fittipaldi to illustrate the book is more than welcome, love that is, for everything that surrounds the Brazilian Indian, in particular its art. For Cica the indigenous myths are true knowledge holdings.

With numerous books published on the Indian-themed, Cica guard on the experience of conviviality with the Nambiquara people, his source of inspiration and creation, which generate images flooded with emotion.

In "Olivia and the Indigenous people" her illustrations leads the reader to a stroll through the Amazon forest alternating real representation with the inherent poetry of place. The line between reality and the look of the author to this reality is quite tenuous.

Even with this in mind, the nocturnal illustrations take us to the myths of the existence of the sky and the stars. In the passage in which the author describes that had entered into heaven and who trod on transparency as a ground, the illustration with a deep blue gives us the sensation of walking on a transparent floor.

The images that illustrate a glossary at the end of the book is a show piece, such fidelity of images created to describe the terms listed.

Maria das Graças Monteiro Castro.
Professor of undergraduate course of the National University of Goiás.
FNLIJ voter and member Movimento Brasil Literário NGO.



Danite e o leão – Um conto das montanhas da Etiópia
(Danite and the lion – A tale from the mountains of Ethiopia)

Rogério Andrade Barbosa. Illustrations by Ciça Fittipaldi. Ed. do Brasil, 2016. 32p.



Expert's report

About Ethiopian Yellow

The recent publication of yet another partnership book by Rogério Andrade Barbosa and Ciça Fittipaldi brings some of the colors and stories of one of the oldest countries in Africa. *Danite e o leão: um conto das montanhas da Etiópia* was launched in 2016 by Editora do Brasil and tells the young Danite's struggle to approach her stepson.

Newly married to a widowed merchant, Danite is dedicated to conquer Beshir, her husband's son. She excels in the meals and tries to pull it, but nothing works, the rejection of the boy seems unmovable. Without knowing what else to do, she resorts to spiritual counseling. The mission that the monk proposes becomes then the heroic journey of Danite, and the journey, the solution to the problem.

To follow the text of Rogerio Barbosa, who was in Ethiopia and collected several stories of the country's folklore, illustrator Cica Fittipaldi undertook her own journey. She was certainly less anguished than Danite, but equally stubborn and persistent.

Fittipaldi's research work is already known in the midst of children's literature since the series *Morena* (*Melhoramentos*), the result of years of study and approach of the Brazilian indigenous world. Thus, it is not surprising that the artist has collected about a thousand images of Ethiopia, cataloged by subjects, as reported in the presentation "Illustrating a Tale from Ethiopia: the Graphic-Visual Creation Process of a Children's Book", at the 18 th FNLIJ Book Salon for Children and Youth, in June 2016.

At the same time, the detail of the stages of this work does surprise. The conscious search for the elements that were needed walked alongside a vertiginous immersion in the Ethiopian cultural-historical world – a difficult combination in the contemporary context of jobs, freelance and punctual works that accumulate for the artists of all the areas. Every detail of the illustration was thought and calculated, from the vignettes, guards, to the typical elements of the illustration, such as the representation of the excavated churches, typical of the country.

It leaps to the eye the use of colors that fill every page. Yellow is predominant – the solar yellow, the yellowish of the vegetation, the yellow of the lion's mane. Color dominates the book in gradient layers, reaching an intense red in the pages in which Danite finds the lion, and a gritty earth tone in scenes that glimpse life in community. But its presence is constant, a decision that seems to expand new horizons to the book, opening the eyes of the readers to a certain vastness that contours the long mountain ranges of the country. In the illustration, these chains are presented in color stripes, uniformly colored and reminiscent of the traditional sand bottles that we find in so many regions of Brazil.

For the protagonist of the story, the illustrator gave an elongated shape that conveys an air of some grandiose form, as we see on the cover, in which, looking in the direction of the sky, Danite takes an almost sanctified form. In the three scenes with the lion, Danite narrows in two, and again lengthens in the third, when performing the making of the mustache wires. This is an image that suggests the development of the character, with a beginning sadly subjected to the boy's stubbornness and an end that guarantees him the strength conferred to the heroes of an accomplished task.

The paper used in the illustrations was the craft one, which provided, according to the illustrator in the same lecture, a heavier, more rugged atmosphere. This similarity



with the Ethiopian mountains – the role as terrain of illustration, the mountains as terrain of the story told by Rogerio Barbosa – helps the reader to enter the universe of Danite, to taste the yellow and to smell the typical gradients of the soil of the country. And so the lines of layers and colored surfaces of the illustrations end up by contrasting beautifully with the texture offered by that the material.

Conscious use of research, together with the freedom to create cool shapes and blends of referentiality, give the work of Çiça an interesting play between information and inventiveness. This way, respect for the text and represented culture do not limit the possibilities of creation of an artist who participates in dialogue with the writer and the reader.

Mariana Elia
Master of Arts — Literature, Culture and Contemporaneity (PUC-Rio)
(Translation: Sigrid Ribeiro)

Appreciative essays

Morená collection

Expert's report

Nilma Gonçalves Lacerda

Writer, professor and researcher at UFF, children and Young people literature specialist, reading voter of FNLIJ-Brazilian Section of IBBY.

Lady of the secrets from the plants, the Indigenous lady Uniaí planted the dead body of her son to create a plant, and give him, as that would seed the most powerful plant that will never be seen, the immortality. From the boy's left eye, was born a plant that was not strong. From the right eye was born the *uaraná-cécé*, guarana tree, strength and vitality of the Indigenous tribe that was born the Maué tribe along with the plant, the son of Uniaí reborn, found by his mother under the guarana tree.

Guarana, fruit of an Amazonian plant, known for its refreshing and regenerative characteristics, subscribes, in the cuisine of a number of other important tribal foods, in the set of myths characteristic of each people. With the poetic density of simple things, the text of fixed one of these legends Ciça Fittipaldi of greater beauty. With poetic density of simple things, the text of Ciça Fittipaldi impress one of these legends of greater beauty.

Ciça's project is absolutely unique in our literary production. Comparable to that of Darci Ribeiro, the brave option to speak the Indigenous culture of the own place her, Cica opted to live a season among the Nambiquara, in order to properly pair to your project of transcreation of indigenous myths. Like an artist, Cica aspires to the imaginary exposure through pictorial, and do not neglect the verbal.

If Indigenous peoples do not form libraries in the Western way, they do so within a primitive perspective, in which knowledge, not being organized, not separated from the daily lives. In the text produced to *Suplemento/ Reflexões sobre literatura infantil e juvenil, fascículo nº2, Notícias 02/98* da Fundação Nacional do Livro Infantil e Juvenil, Fittipaldi talks about the way she found to minimize the inevitable losses in translation in the Project she launched. Embodying herself to the listeners in a circle of fire, in a hunting expedition, fishing, or strolling tour, she payed attention to the storyteller, and could grasp the stories in its whole property of the activity.



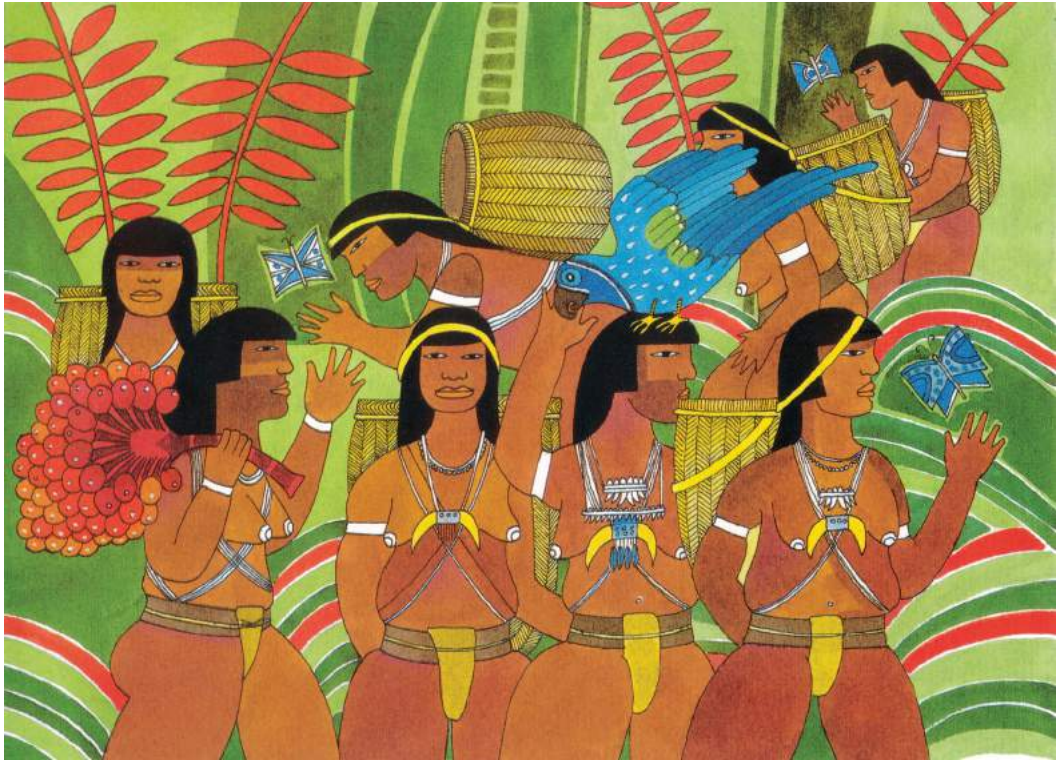
Aiming to portray the Indigenous people question in the plural, she leaves the mysticism and fantastic perspectives in which she approaches the cultures, to privilege the cultural construction of images. She states, in the text above, that the best teachers of art that she could find till the moment were the Yanomami, because "... their records are about the beyond figurative intentions and the representative, to the different "being states", different stages of the vital energy..."

Evoking the Fine Arts artist Miró, Cica is not afraid of valuing the plain drawing aiming to reach the fitting expression of the Indigenous culture. Being clear of her Project to take children's books to the expression of the life strengths, registering the support of the written culture to the values of the ancestors people, investing in the Indigenous features, which knowledge in general is reduced to decoration and objects sold like souvenirs to Brazilian tourists, made this way to their selves.

The books of collection *Morená* are projected for the hands and the sensitivity of the little children, which begin to own the written culture. Bright and tiny, pervaded by the powerful tropical light, they are exciting objects, attractive to the reading handling. We are far away to the present legend in the school anthologies, where the tasteless language is used to add to the stereotypical and formal illustration.

If we confirm that the Brazilian people should read *Maíra*, by Darci Ribeiro, *Quarup*, by Antônio Callado, *Viva O Povo Brasileiro*, by João Ubaldo Ribeiro, *O Guarani*, by José de Alencar, "O Canto Do Piaga", "I-Juca-Pirama", by Gonçalves Dias, indeed the preparation of theses texts has its beginning in this little, and essential, ***A Lenda Do Guaraná***.





Process of creation and enjoyment of Visual narratives: dialogue between artists and children

Hanna Araújo

PhD in communication and arts, USP - São Paulo University

The work of Ciça Fittipaldi overwhelms what we can call the children's illustration. Her deep knowledge of the cultures presented in her country, Ciça Fittipaldi embodies in her different works elements of this plurality which spreads in the stories that produces images with texts. Invited to take part in my research for the PhD in Visual Arts, that seeks for the understanding of the Bond between the artist creator of visual narratives, wordless picturebooks and the child readers of images, Ciça presented herself very excited and accepted the challenge with a lot of enthusiasm. She created a beautiful visual narrative in a dialogue with a group of kindergarten children who were part of the research. In four months of this interchange with the children, mediated by the teacher/researcher, she worked out being keen in listening to and realizing the reading that the children actions in each group of images that was presented to them. The construction of the narrative was linked to the children's reading, enabling the artist to choose the elements used in the story. In alternative movements and according to the narrative development, she welcomed the children's opinion and followed the path they have offered or directed the narrative to the impossible in a dynamic game with her readers.

Opening the creation process to different readers visualize – and give their opinion! – about the work in process and conciliate her ideas to the previous offers represented to this artist one great challenge. The challenge became greater as soon as the complexity of the narrative could not be ahead of the written word. The verb promoted the image. In the visual sequence was born the interaction children-artist to the autonomous images, expressive, and, above all, they owned all the weight of the narrative. Her children's books meet with what should be a cultural product addressed to childhood: wideners of culture which enable the construction of the senses between the children and the world they live.



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Graphic Design: Ciça Fittipaldi
Design Assistant : Luana Santa Brígida

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